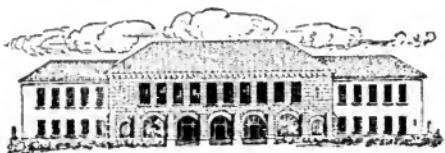
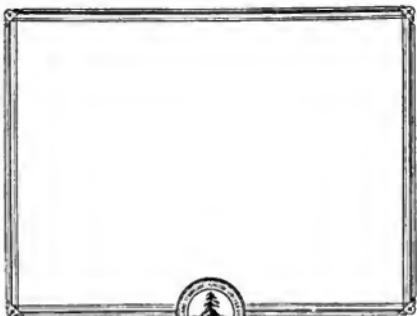


Stanford Memorial Church: the mosaics, the windows, ...

Willis Lincoln Hall



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STANFORD MEMORIAL CHURCH



THE PALO ALTO TREE

STANFORD. MEMORIAL CHURCH

THE MOSAICS, THE WINDOWS,
THE INSCRIPTIONS

BY WILLIS L. HALL

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PALO ALTO, CALIFORNIA
1917

LELAND STANFORD



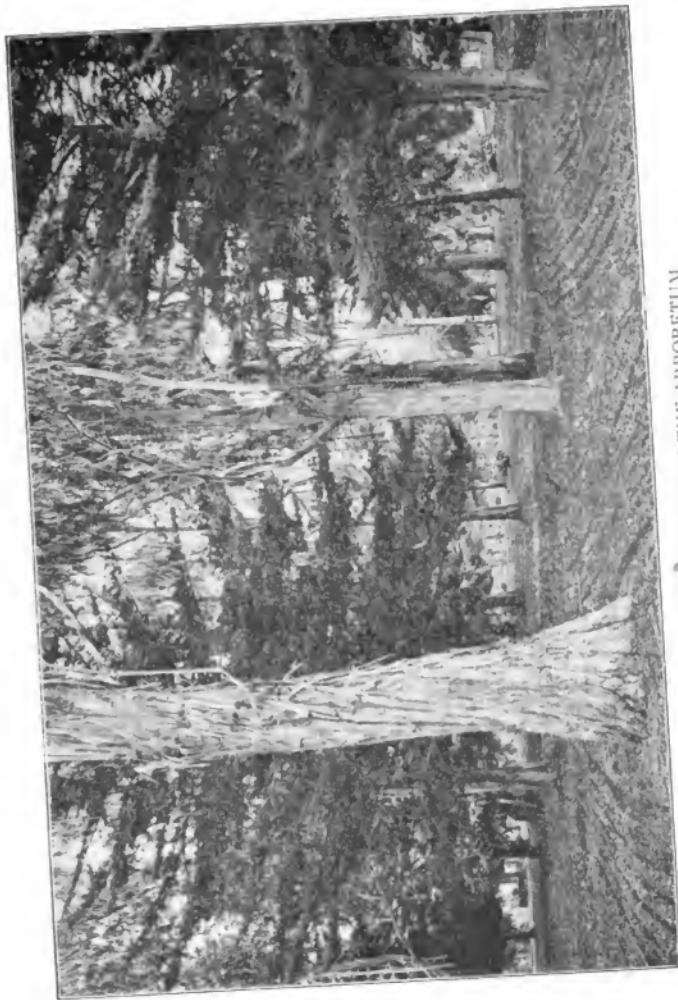
LELAND STANFORD JUNIOR

MRS. JANE LATHROP STANFORD

SENATOR LEELAND STANFORD

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SOME OF THE TREES IN THE ARBORETUM

INTRODUCTION

 O varied and numerous are the features of Leland Stanford Junior University it would require a large volume to do them any sort of justice. Hence that is not attempted in this book. Aside from the educational work carried on by the institution its most notable feature is the Memorial Church, to which attention is turned. However, a few words about the university itself are given.

Leland Stanford Junior University was founded by Senator Leland and Mrs. Jane Lathrop Stanford as a memorial to their only son, who died abroad March 13, 1884. The founders decided to devote nearly all of their large fortune to the endowment of the university. They appointed a board of trustees, which board is now in control. During the greater part of their lives after founding the university Senator and Mrs. Stanford were in direct control of everything concerning it. Senator Stanford died June 21, 1893. Mrs. Stanford relinquished control June 1, 1903, but remained a member of the board of trustees until her death a few years later.

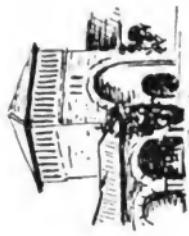
The board of trustees at the present time is composed of the following:

Frank Bartow Anderson, San Francisco.
Ralph Arnold, Los Angeles.
William Babcock, San Rafael.
Frank Prentiss Deering, San Francisco.
Charles Parmelee Eells, San Francisco.
Joseph Donohoe Grant, San Francisco.
Herbert C. Hoover, San Francisco.
Timothy Hopkins, Menlo Park.
Samuel Franklin Leib, San Jose.
Percy T. Morgan, San Francisco.
William Mayo Newhall, San Francisco.



ORIGINAL MAIN GATEWAY TO THE STANFORD CAMPUS

"Southward for a mile through a vista of palm trees may be seen portions of low, red-roofed buildings. Above the central portion a golden point attracts attention."



James Leroy Nickel, San Francisco.

Leon Sloss, San Francisco.

Thomas Welton Stanford, Melbourne, Australia.

Vanderlynn Stow, San Francisco.

Dr. David Starr Jordan was appointed president of the university March 23, 1891, and was formally installed in office October 1 of the same year. He continued as president until May, 1913, when he resigned to become chancellor, relinquishing all active connection as a member of the faculty in May, 1917, and assuming the title of chancellor emeritus. Dr. John C. Branner, a member of the faculty from the founding of the university, was the second president, retiring from office December 31, 1916, and being named president emeritus. Dr. Ray Lyman Wilbur, a member of the graduating class of 1896, was selected to succeed Dr. Branner and still fills the presidential office.

The property of Leland Stanford Junior University is estimated to be worth more than \$40,000,000. It consists of a large amount of valuable stocks and bonds, two large ranches in northern California, San Francisco real estate and the tract upon which the university is located. This tract was formerly known as the Palo Alto ranch, devoted principally to the breeding of fine horses. The only reminder of that feature is the horse cemetery where monuments have been erected to Electioneer and other famous trotters and pacers; also the mounted skeleton of Palo Alto, the great trotter, in the museum. There are approximately 8,000 acres in this tract, of which less than 500 are devoted to the university campus. To the south, west and north of the university itself, on Stanford lands and tracts owned by private citizens, is located the twentieth division United States army cantonment.

The original plan of the buildings provides for three large quadrangles, of which only the central one has been completed. They face north and are to form a continuous row almost a mile in length when completed, Roble Hall being at the west end and Encina Hall at the east. A beginning has been made on the second quadrangle by the erection of the Thomas Welton Stanford Memorial Art Gallery, ready for occupancy by January, 1918. The new library building is to be the next structure undertaken. Others will follow in the course of time. Back of the quadrangles the ground has been platted and tracts leased for the erection of fraternity houses, residences for professors



EUCALYPTUS TREES IN THE ARBORETUM

the Lathrop residence, from which a splendid view of the country to the east is obtained. The university campus is in the foreground, the city of Palo Alto and Santa Clara valley further along, then San Francisco Bay and the mountains to the east.

In the completed inner quadrangle many notable ceremonies have been witnessed by the various generations of Stanford students. First was the formal installation of President Jordan. President Branner's installation ceremony was held in the same place. The colors of the Stanford battalion were presented at a ceremony in the inner quadrangle and were afterward dedicated in the Memorial Church.

The illustrations show some of the events that have taken place at Stanford, also some of the features of the campus and the Stanford Memorial Church.



VIEW OF STANFORD FROM THE LATHROP RESIDENCE



PRESIDENT WILBUR AND CHANCELLOR JORDAN



DR. JOHN C. BRANNER



ACADEMIC PROCESSION AT INSTALLATION OF DR. BRANNER
Trustee Hopkins and President Branner lead, followed by Chancellor Jordan,
Chaplain Gardner, Professor Stillman and Charles K. Field.



ACADEMIC PROCESSION AT INSTALLATION OF DR WILBUR
Registrar Elliott and Chaplain D. Charles Gardner lead, Dr. Wilbur walking
alone behind Professor Stillman.



ORIGINAL STANFORD MEMORIAL CHURCH

STANFORD MEMORIAL CHURCH



DELIGHT to artists is the Memorial Church at Stanford University. In it are works of art destined to become worthy of pilgrimages in years to come. Stately architecture, substantial building, beautiful stained glass windows and most of all the largest use of art mosaics for mural decorations in America combine to make it a structure more than unique in character, one worth visiting and remembering.

El Camino Real, that century-old highway laid out by the Franciscan fathers, passes at a distance of less than a mile. An hour's journey southeast from San Francisco, if one chooses to travel along this now well made modern roadway, he will reach a broad gateway that gives entrance to the Stanford University campus. Southward for a mile through a vista of palm trees may be seen portions of low, red-roofed buildings. Above the central portion a golden point attracts attention. While passing along the avenue of palms any one botanically interested could find much to absorb attention in the arboretum with its hundreds of varieties of trees, but the visitor generally prefers to pass on to the university itself. The avenue forks, the branches forming an oval, very much racquet shaped, the enclosed space always covered with a velvety lawn, outer edges of roadways still palm bordered. At the dividing of the main avenue the first view is gained of the entire row of buildings, all connected by cloisters, extending a thousand feet from east to west. Through a gap in the center still more cloisters are to be seen, but the golden point gleams above all.

Rounding the grassy oval the traveler reaches the quadrangle with its enclosing cloisters. Passing between two truncated towers, formerly bases of a grand memorial arch, he enters the memorial court, cloistered on all sides. Under the arches across the court to the south are seen palms and still more cloisters; but through the central



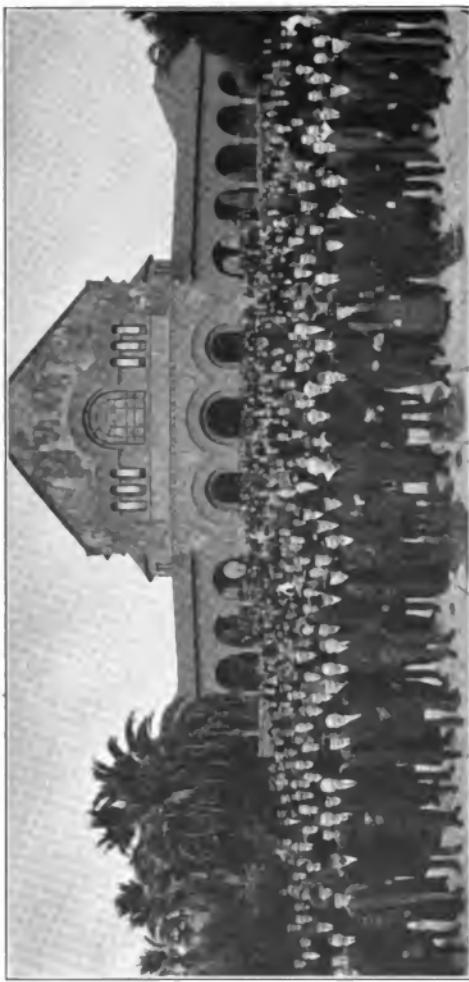
STANFORD MEMORIAL CHURCH RESTORED

portion sections of a picture appear. The court crossed, the traveler passes under one of the arches and is then directly in front of the splendidly decorated facade of Stanford Memorial Church. Then he learns that the brilliant golden point is the background and apex of a great picture.

At first the impression is that the facade is painted over in a most artistic manner. Figures are distinct, colors bright, harmonizing, contrasting and the whole work fixing attention. Three carved stone arches on massive bases form the lower portion of the facade. On the spandrels are Biblical pictures of Faith, Hope, Charity and Love. The golden background is decorated in tapestry designs. Large stained glass windows framed in stone with lacy carving occupy the central portion of the facade above the entrances. At the sides of the windows and converging to a point over them is pictured the Sermon on the Mount. There are groups of figures, all in position of rapt attention, each individual apparently paying close heed to the most notable personage of all—Christ delivering his great sermon. Back of him are waving palms and a gleaming sky—the golden point that is visible from the distance.

From nearer vantage the visitor learns that the picture is not a painting, but mosaic. Nowhere else in America can such an extensive use of this form of decoration be seen. The facade, however, is only an introduction to a more lavish use of this artistic work. Passing through the entrance and by the bronze scroll doors the visitor enters a mosaic decorated vestibule. Pursuing his way into the nave he looks forward to the chancel, where the blendings of stained glass window lights on mosaics at first dazzle with their brilliance. On either side of the nave, both on walls rising from the forward sloping floor and in the clearstory, the splendors of stained glass reproductions of masterpieces of the old world are presented in colorful beauty. Looking skyward under the dome in front of the chancel the visitor sees four adoring angels, done in mosaic, apparently rising from clouds, in the spandrels over the four large pilasters.

A closer view of the chancel reveals artistic work of a kind seldom seen anywhere. In the center is a white marble communion table. Just back of it in the wall is a mosaic reproduction of Cosimo Roselli's "Last Supper." This is the only copy ever permitted to be made of that famous mosaic in the Sistine Chapel at Rome. To the



ON THE INNER QUADRANGLE AT THE WILBUR INSTALLATION

right and left are golden mosaic niches which will be occupied by statues of the apostles. Above in the apse appear groups of a seraph choir, separated into four sections by three stained glass windows showing the nativity, the crucifixion and the ascension. Still higher on each side are four heroic size mosaics of prophets and Jewish kings. Cherub faces in mosaic peep forth from flowery backgrounds.

Turning from the chancel one can see more beautiful stained glass windows and mosaics in the transepts, in the clearstory and in the great organ and choir loft at the extreme north end. After this preliminary view it will repay anyone to make a prolonged visit and examine thoroughly this more than unique memorial. Returning to the entrance to the church the detail of the mosaic work can be studied at leisure. This method of decoration was selected by Mrs. Stanford after she had noted its effectiveness in Italy. Because of its unfad-



CHANCEL AND APSE IN ORIGINAL CHURCH

ing nature and brilliance in color effects it seemed most suitable. Furthermore, it is especially adapted to this locality, where extremes of heat and cold are not experienced. The grime and smoke that smudge building exteriors in cities are not known, while abundant rains at certain seasons of the year wash off whatever dust may

accumulate. So mosaics on the facade are always clear and brilliant.

The university ground plan comprises an outer and an inner quadrangle, each side of the outer being more than a thousand feet long. On three sides of the outer quadrangle the buildings facing outward are connected and enclosed by cloisters, every structure being of the same rough buff sandstone, red tiling roofs. There is ample space in this plan for many buildings, liberal provision for light and air, yet



WESTERN PORTION OF CHANCEL AND APSE IN ORIGINAL CHURCH

every one is convenient of access. The inner quadrangle, also cloistered, has an open court in which space has been allotted for trees. On the south side of this court in the very heart of the university the Stanford Memorial Church is located.

It does not impress by size, as it extends only 200 feet back from

the court has a breadth of about 100 feet and the height to the cross topping the apex is only about 90 feet. Adaptations of several styles of architecture have been used in the structure. Surrounding it the modified mission predominates, while the church is more Romanesque, especially in the interior. The buff sandstone readily lends itself for the lacy carving in the arches over the entrance and windows. It also conveys the impression of solidity when seen in the mass, either smooth or rough. Its neutral tone serves well to bring out by contrast the bright colors in the mosaics and windows.

To speak of the church's history, it was built primarily by Mrs. Stanford as a memorial to her husband and to fulfill one of the objects of the university's establishment. The founders' deed of gift provided that non-sectarian religious study should be a part of the work undertaken. In 1898 Mrs. Stanford and the trustees asked San Francisco architects to submit designs. Shepley, Rutan & Coolidge in making the original sketch followed the motif of Trinity Church, Boston. Clinton E. Day of San Francisco prepared the plans and Charles E. Hodges was the supervising architect. Mrs. Stanford made a special tour of Europe to select designs and methods of decoration. It was on January 25, 1903, that the church was sufficiently advanced in construction for dedication. At the ceremony were clergymen of all denominations. By their participation they demonstrated a friendliness non-sectarian in nature that has been fostered and has grown under the guidance of Dr. D. Charles Gardner, pastor of the church and chaplain of the university. From 1906 to 1913 the building was not in use, as during that time work was in progress repairing the damage suffered in the earthquake. Since then it has been in constant use. It is open every day for visitors.

Though occupying the anomalous position of ministering to the spiritual wants of more than a thousand young people of all creeds the results achieved so far have not been disappointing. The effort is still in its experimental stage, according to Dr. Gardner, but there seems to be no present cause for discouragement.

Apparently the idea of Mrs. Stanford and her coadjutors, both in the erection of the original structure and in the reconstruction work, has been to make the church as permanent a building as possible and have the decorations of an equally enduring character. The best efforts of engineering and artistic genius have been exerted to secure

these two results. The 1906 earthquake badly wracked the carefully constructed edifice. The tower and its chime of bells fell; the solid walls were cracked, while the mosaics and Carrara marble statuary in the chancel were injured beyond repair. In reconstruction work great care has been taken to assure permanence. Each stone of the original structure, so far as it has been possible to do so, has been relaid as it was before being thrown down. But this time, in addition to being set in cement, each stone is securely bolted to its neighbors, making the whole structure practically one massive hollow rock on a great steel foundation skeleton. On these firm walls the interior and exterior mural decorations are placed. If the building stands for



A FRATERNITY HOUSE

centuries all the decorations will be as fresh hundreds of years from now as they are today. Fadeless and enduring are the colors of this work, not subject to the deterioration so lamentably shown among frescoes and canvases seen in other countries. The Venetian and

Roman mosaics put in centuries ago show no signs of fading, nor will those at Stanford.

It is a matter of congratulation not only to the people of the western portion of the country, but to all America as well, that the subjects were so well chosen. In years to come it may be that artists of other generations will journey to Stanford to study the masterpieces which will show the true coloring and detail elaborated by men of genius. It is noteworthy that the figures of women are more numerous than in church decorations generally. Mrs. Stanford desired this to show the uplifting influence of religion for women. The result is eminently pleasing and satisfying.

For a great part of the years Stanford University has been open for students many thousands of young people daily have been associated with these evidences of art as applied to religion. Repeated viewing does not lessen the attraction. Consciously or unconsciously they have cultivated an appreciation of art and they have carried with them to sterner fields of action standards of beauty and its presentation that prove uplifting. Memories of other things may dim; lessons learned in the recitation halls may be forgotten entirely; the hard fought contests on athletic fields may dwindle to mere trifles; but not so with the pictures that must be impressed indelibly upon the tablets of memory. The Stanford Memorial Church and its masterful mosaics will always be reminders of artistic work. Nor will they forget the sentiment carried on the dedication inscription: "Memorial Church erected by Jane Lathrop Stanford to the Glory of God and in Loving Memory of Her Husband, Leland Stanford."





A STANFORD GRADUATING CLASS IN COMMENCEMENT PARADE

THE MOSAICS



ALL the mosaics at Stanford University came from the studio of Dr. Antonio Salviati & Co., Venice, Italy. In addition to the work on the Memorial Church are eight large pictures high up on the walls of the museum building and the decorated vestibule of the mausoleum. From Salviati & Co. the following information was obtained relative to the origin, development and process of making mosaics:

By the term mosaic is meant a work formed by the use of a very large number of pieces of material, varying in size, the substance being most durable. Sometimes pieces are of marble, sometimes of enamel, improperly termed glass, the pieces being of numerous varying shades of colors, forms and sizes. They are made to produce more or less successfully (according to the skill of the mosaicists in dressing and joining them) the same result as is obtained by the painter with his pencil or brush. The pieces, placed together according to design, are fixed on cement; thus so joined the whole forms one solid body of unquestionable durability.

Mosaics originated in Greece, but have been developed to their highest beauty and excellence in Venice. The ancients knew the advantage of color and prominence that should be given to it in architectural decoration. Having used marbles of different colors and painted substances without having been able to obtain the desired effect, they perceived the necessity of using some new materials for the purpose of making mosaics in order to obtain those varieties of tints and shades which were not provided in natural substances. They hit upon colored glass as this substitute. First it was transparent, then opaque—that is, enamel—and this was found to be the fittest material with which to obtain the desired effect. Its suitability was also determined by its power of resistance to atmospheric in-

jury. Colored enamels are made from the same raw materials, siliceous, etc., as glass, but to these ingredients are added other mineral substances, which, when properly fused together, impart to the enamel its durability, density, extreme hardness and also its color. Gold and silver enamels are the result of different processes. On a ground of thick glass is laid a sheet of gold or silver leaf, then a film of the purest glass is spread over it and these three layers are subjected to intense heat, with the result that they are fixed in one solid body, the metallic leaf being buried between two strata of glass.



LOBBY OF THE STANFORD MUSEUM OF FINE ARTS

This process requires considerable skill and knowledge for its successful accomplishment. All pieces of enamel are approximately a quarter of an inch thick. They are rarely more than an inch long or wide and vary in shape as the necessity of the design requires.

Greek artists expelled from Byzantium founded the school of mosaic art in Venice. Strange to say, the pupils exceeded their masters

in developing the art, so that now Venice is known the world over for the work in this line. Its progress is illustrated in the glorious basilica of St. Mark's, which is covered with mosaics of the various periods and which has become a building marvelous for its beauty, richness and peculiarity. Learned men who have spoken and written of this church have told of its charm. While presenting a collection of many styles of architecture it also enshrines every possible example of mosaic decoration from the middle ages down to our time. John Ruskin says of it:

"The perception of color is a gift just as definitely granted to one person and denied to another as an ear for music, and the Venetians deserve a special note as the only European people who appear to have sympathized to the full with the great eastern races in their feeling for color. They indeed were compelled to bring artists from Constantinople to design the first mosaic of St. Mark's, but they rapidly took up and developed under more masculine condition the system of which the Greeks had shown them the example. I believe, of all works of religious art whatsoever, the mosaic (mostly of the twelfth and thirteenth centuries) represented in a central manner by the great ones of St. Mark's, have been the most effective. They covered the walls and roofs of the churches with inevitable lustre. They could not be ignored or escaped from, their size rendered them majestic, their distance mysterious, their color attractive. Churches ought to be richly adorned, as being the only places in which the desire of offering a portion of all precious things to God could be legitimately expressed."

Street, in "Brick and Marble of the Middle Ages," says: "Over and over again, when at Venice, one must go to St. Mark's, not to criticize, but to admire, and if ever any building in which the main object is the study of art, assuredly here it must also be to worship. I think I never saw an interior so thoroughly religious and religion inspiring, as this, and it is well, therefore, not lightly to pass it by as useless for our general purpose. It seems to show, as strongly as any example can, how much awe and grandeur even a small building may attain by the lavish expenditure of art and precious materials throughout its fabric, for it is to this that St. Mark's owes its grandeur, and to this only. There is nothing imposing, either in its size or its architecture; on the contrary they appear to be rather mean,

and yet this grand display of mosaics upon a glorious gold ground makes the work appear both larger and better than it is."

All writers agree on the subject, however, whether Venetian or otherwise, in granting to Venice pre-eminence in the art of mosaic. It is significant to record a sentence of Lanzi, in his "Storia Pittorica della Toscana," where, after having related the useless attempts of the Florentines to decorate worthily the chapel of St. Zenobia, he says: "It seems, indeed, that the glory of making mosaic has been reserved to Venice." It is impossible to set it down as mere chance that Venice succeeded in reaching so-high a degree of perfection in the mosaic art, for more probable it is that it was a privilege afforded to her by peculiar and natural circumstances, arising out of her material and artistic position, her natural inclination, her skill and her possession of the grandest example for study and imitation.

These opinions have to do mainly with mosaic work of bygone centuries. Strange to say, there was a decline in the art for a long period. Its renaissance is due in great measure to the study and experimentation of Dr. Antonio Salviati. His leisure time after attention to his profession in the Forum of Venice was devoted to studying the great works around him. It was a source of grief to him that these were apparently decaying for want of attention such as only skilled artists could provide. He was firm in his conviction that his city still possessed the best elements for exercising and developing and improving the art of mosaic. He therefore abandoned his profession and enlisted the aid of Lorenzo Radi of Murano, an artisan who for many years had devoted his attention to the production of gold and colored enamels. As a result of their combined efforts the new process of producing gold enamels was perfected. It was pronounced by a committee of the Academy of Fine Arts of Venice to be successful in producing "gold enamels for mosaic work superior to those previously manufactured, even to some of the ancient ones, from the brilliancy and transparency of the vitreous layer (crystalline) over the gold leaf, having a compactness and adhesiveness to the underlying layer, so as to secure the greatest possible durability, as well as of the lustre and continuity of the gold leaf and the tablet presenting neither scratches nor swelling. As regards the pieces of colored mosaics, we have found them in

part even superior, through the delicacy and softness of the tints, to those of ancient mosaics."

Along with this improvement in materials another great obstacle had to be surmounted. The ancient mosaicists prepared a space on the wall, then slowly, piece by piece, placed the mosaic together. This was a very expensive method. It required the services of the artist on the ground where the mosaic was placed in order to have the work done at all, practically requiring a complete mosaic studio and factory for each installation of a piece of work. To this prohibitive cost must be attributed the decay in the art that continued for so long. Dr. Salviati's modern process is much more simple and vastly cheaper. By it he can produce work at his studio in Venice and send it to any place in the world, ready to be mounted in permanent form. The subject is first designed and painted out in full color. Then a copy is made on paper and this is cut into sections which are distributed to various artists, each one of whom is employed in covering with mosaic such parts of the general subject as his skill permits him to master. These pieces are worked upon the paper in reverse. When finished the sections are packed in cases and sent to the place which is intended to be decorated with the mosaic. Here the work is put together and fixed on the wall.

Each artist in preparing his section has to exercise the greatest intelligence and patience as well as his knowledge of color. His eye must be very exact to enable him to choose the right bit of enamel from more than 10,000 different shades at his command. Bit by bit he proceeds, matching the colors of the original painting perfectly and duplicating all its lines. When properly placed in position there are narrow interstices between the component parts of the mosaic.

Accompanying each completed mosaic when it leaves the studio is a rough sketch or preferably a photograph marked off in irregular lines according to the sectional parts, each section being numbered for easy identification. An assembled mosaic, mounted on paper, is in exact reverse from what it appears on the wall. It is the same as reading matter when looked at in the type form or a picture seen in a printing block. Inequalities of surface caused by uneven thickness of enamel are overcome in the final mounting by the face being fastened to the smooth mounting paper; then in placing permanently the

backing material yields to the deeper indentation of the thicker portions, leaving the exterior surface smooth.

To Lorenzo Zampato was entrusted the work of placing the Stanford mosaics. For more than four years he was constantly employed on the task. He illustrated the truth that to be an artist one must first be an artisan. In preparation for mounting a matrix of sand, brick dust and cement is prepared. This is moistened and mixed, then spread on the back of the mosaic section and on the wall upon which it is to be mounted. While the matrix is plastic the artist places the section in position and presses it firmly into place. Pressure forces the adhesive mixture into the interstices between the enamel pieces, holding them firmly and permanently, and after being allowed to rest in place for a time the mounting paper is moistened and removed. With a small block similar to the planer used in leveling type forms the artist smooths the mosaic surface, hammering it into place. As the material is very hard there is not the slightest danger of injury to any portion. After another interval the mosaic is thoroughly cleansed, exuded portions of the cement removed and the mounting of the section is complete. So it goes on till all is done. After the moisture evaporates the cement hardens and the mosaic becomes an integral part of the wall. At times gaps must be filled in the background, or portions have become dislodged in handling. These are replaced by the artist, making the whole mosaic perfect. Making and placing mosaics of this character is more than a trade; it is art.

M. Zampato had more to do than merely placing the mosaics as received from Venice. In reconstructing the facade, in particular, the design was changed. A large inscription at one time occupied the broad space under the windows. This was condensed in size and carved on a tablet at the east of the entrance. A water scene was substituted under the windows and allowed to remain in place for a few months. It proved inharmonious and a changed architectural scheme outlined by John K. Branner was adopted. For this M. Zampato furnished the mosaic design and put the material in place after the stonework had been completed.

To appreciate the full artistic value of mosaic work it is best not to approach too close. The work is broad in its lines, necessarily so from the nature of the medium employed. When viewed from too

near a vantage the small component parts stand out too distinctly and rob the composition of that continuity of line which must persist to convey the idea of the artist.

It would require the ability of an artist of rare judgment to select the best piece of work among the numerous fine mosaics. No choice will be made here. The largest single piece of work, of course, is that on the facade, "The Sermon on the Mount." Among the 47 people to be counted in the whole assemblage may be recognized the apostles and many of the women mentioned in the Bible as closely associated with Christ. The grouping is excellent and the portraiture when viewed from the proper distance wonderfully lifelike. The subject is peculiarly one for just that position on the church, as it allows of the grouping in an ascending scale to the central, purple and white robed figure of the Savior delivering his immortal sermon.

The vestibule of the church is decorated in a uniform tapestry design, all in mosaic. Alternating medallions bear in monogram form the Greek letters Alpha and Omega and Christ's initials. In the frieze over the doors are two cherub groups supporting tablets bearing the inscriptions, "Domus Dei Locus Orations," "Domus Dei Aula Coeli."

After entering the body of the church from the vestibule the chancel and apse decorations may be viewed at a distance, but it is better to begin a methodical examination at the doors. To the east, under the organ loft and over the doors, is "Our Lord on His Throne Surrounded by the Four Evangelists, Apostles, Kings and Friends;" to the west is "Our Lord Receiving Christ in Paradise."

Proceeding along the east side of the nave the visitor may see the mosaics in this order:

Under the arches of the east wall of the nave:

"The Prayer of Hannah."

"Ahasuerus Selects Esther to Be His Queen."

"The Judgment of Solomon."

"Saul Casts His Spear at David."

"God's Promise to Solomon when Building the Temple."

Over the side door, near the pilaster:

"The Garden of Eden."

On the east wall of the clearstory, over the arches:

"God Separating Darkness from Light."

"Driven from Eden."

"The Deluge."

"The Tower of Babel."

"Moses Saved from the Waters."

On the east wall of the clearstory, between the windows:

"Noah Is Ordered to Build the Ark."

"Abraham Is Informed He Will Have a Son."

"Angel Gabriel Announces to Zacharias the Conception of Elizabeth."

"Abraham Sees the Promised Land."

"Daniel's Prophecy."

In the wall of the chancel is a reproduction of "The Last Supper," from the Sistine Chapel in the Vatican at Rome. The original is the work of Cosimo Roselli and this reproduction at Stanford is the only one that has been allowed to be made.

A large picture, "The Seraph Choir" or "The Glory of the Angels," separated into four sections by stained glass windows, is from a sketch made by Professor Paoletti and approved by Mrs. Stanford. It contains a large number of figures and is a masterly piece of work.

Above in the apse are mosaic portraits of John the Baptist, Ezekiel, Samuel and Jeremiah on the east; opposite are David, Elias, Moses and Isaias.

Over the four pilasters supporting the dome are spandrels in mosaic representing angels emerging from clouds. The ceiling of the dome is decorated in mosaic, a notable feature being a frieze containing a large number of medallions.

Under the arches on the west wall of the nave, beginning at the entrance:

"Rebekah and Isaac."

"Rachel Sees Jacob Approaching."

"The Lord Speaks to Moses from the Burning Bush."

"Moses Is Ordered to Take Israel out of Egypt."

"Joshua Finds a Captain for His Hosts."

Over the door, near the pilaster:

"Old Testament Prophecies Concerning the Coming of Christ."

On the west wall of the clearstory, over the arches:

"Moses Receiving the Tablets of the Law."

"Joshua Successor of Moses."

"David Anointed for the First Time."

"Meeting of David and Abigail."

"David Singing His Psalms."

On the west wall of the clearstory, between the windows:

"Joseph Sold by His Brothers."

"Jacob Going to Canaan."

"Isaac Blessing Jacob."

"Dream of Jacob."

"Abraham Restrained from Offering up Isaac."

In the wall of the gallery of the east transept are mosaics of Noah, Noah's Wife, Isaac, Rebecca, Jacob, Rachel, Tobias, Sarah, Nathan, Deborah, Aaron, Naomi; also over the doorways are lunettes of cherub singers, while the remainder of the wall is filled in with tapestry mosaic work in varied colors.

In the wall of the west transept gallery are shown in mosaic twelve Saints: Helena, James, Margaret, Andrew, Philemon, Thaddeus, Elizabeth, Bartholomew, Madeline, Barnabas, Gertrude, Philip. Lunettes over the gallery doors correspond in size to those in the east gallery, but are of different design, while the tapestry mosaic work is of the same pattern.





A ROADWAY SCENE NEAR STANFORD

THE WINDOWS

HE windows are as much a feature of the church as the mosaics. For these the works of master painters of Europe were drawn upon for subjects. It required three years for J. and R. Lamb of New York to complete them. These works of art were not injured in the earthquake of 1906 and are seen in all their original beauty. An exception is the large window in the organ loft, which replaced the famous rose window of the original structure. Appropriate scriptural quotations are added below the pictorial portion of the window. These are given with the names of the subjects for the larger pieces.

Beginning in the nave on the east side of the door the windows in order are as follows:

“The Annunciation” (after Shields), Luke: 1-30, 31.

And the angel said unto her, Fear not, Mary, for thou has found favour with God. And behold thou shalt conceive in thy womb and bring forth a son, and thou shalt call his name Jesus.

“The Flight into Egypt” (after Plockhurst), Matthew: 2-13.

Now when they were departed, behold, an angel of the Lord appeared to Joseph in a dream, saying, Arise and take the young child and his mother, and flee into Egypt, and be thou there until I tell thee: for Herod will seek the young child to destroy him.

“The Home at Nazareth” (after Hoffman), Luke: 2-40.

And the child grew and waxed strong, filled with wisdom, and the grace of God was upon him.

The five windows in the east transept are:

“Christ in the Temple” (after Holman Hunt), Luke: 2-48, 49.

And when they saw him they were astonished: and his mother said unto him, Son, why hast thou thus dealt with us? beheld thy father and I sought thee sorrowing.

And he said unto them, How is it that ye sought me? wist ye not that I must be in my Father's house?



THE ANNUNCIATION

"Christ's Baptism" (after Dorè), Mark: 1-11.

And a voice came out of the heavens, Thou art my beloved Son, in thee I am well pleased.

"The Sermon on the Mount" (after Hoffman), Matthew: 5-16.

Even so let your light shine before men, that they may see your good works and glorify your Father which is in heaven.

"Christ Calming the Tempest" (after Dietrich), Matthew: 8-25, 26.

And they came to him and awoke him, saying, Save, Lord; we perish.

And he saith unto them, Why are ye fearful, O ye of little faith? Then he arose and rebuked the winds and the sea and there was a great calm.

"The Raising of Jairus' Daughter" (after Hoffman), Luke: 8-52,54.

And all were weeping and bewailing her: but he said, Weep not, for she is not dead, but sleepeth.

And they laughed him to scorn, knowing that she was dead.

But he, taking her by the hand, called, saying, Maiden, arise.

The three large windows in the chancel are "The Nativity" (Fellowes-Prynne), "The Crucifixion" (Degger) and "The Ascension" (Carlotti).

In the west transept, from the chancel onward, are:

"The Miracle of the Loaves and Fishes" (after Murillo), Luke: 9-16.

And he took the five loaves and the two fishes, and looking up to heaven, he blessed them, and brake; and gave to the disciples and set before the multitude.

"Christ and the Adulteress" (after Hoffman), John: 8-7 and 11.

But when they continued asking him, he lifted up himself, and said unto them, He that is without sin among you, let him cast the first stone at her.

And she said, No man, Lord. And Jesus said, Neither do I condemn thee: go thy way; from henceforth sin no more.

"The Good Shepherd" (after C. S. Parker), John: 10-11.

I am the good shepherd: the good shepherd layeth down his life for his sheep.

"Christ in the Home at Bethany" (after Hoffman), Luke: 10-41, 42.

But the Lord answered and said unto her, Martha, Martha, thou art anxious and troubled about many things.

But one thing is needful: Mary hath chosen the good part, which shall not be taken away from her.

"Christ in Gethsemane" (after Hoffman), Luke: 22-42.

Saying, Father, if thou be willing, remove this cup from me; nevertheless not my will, but thine, be done.

In the west wall of the nave:

"The Dream of Pilate's Wife" (after Dorè), Matthew: 27-19.

And while he was sitting on the judgment seat, his wife sent unto him, saying, Have thou nothing to do with this righteous man: for I have suffered many things this day in a dream because of him.

"The Angel at the Tomb" (after Ender), Mark: 16-6.

And he saith unto them, Be not amazed; ye seek Jesus, the Nazarene which hath been crucified: he is risen; he is not here: behold, the place where they laid him!

"Lo, I am with you always," an original design by Paoletti, Revelations: 22-4.

And they shall see his face.

In the clearstory windows, beginning near the organ on the east side, are portrayed Abraham, Hagar and Ishmael, Moses, Pharaoh's Daughter, Joshua, Deborah, David, Ruth, Solomon, the Queen of Sheba, Elijah, Esther, Isaiah, Judith, Daniel, Hannah; opposite are the Saints—Simeon, Anne, Matthew, Faith, Mark, Charity, Luke, Dorcas, Paul, Martha, Stephen, Agnes, Peter, Priscilla, John, Hope—seen in the order named.



A CORNER OF THE OUTER QUADRANGLE

THE INSCRIPTIONS



INSCRIPTIONS occupy places on the walls specially set apart for that purpose. In all cases except the memorial tablets on the four pilasters the inscriptions are enclosed in a carved framework of the buff sandstone of which the church is built. It is best to take them in succession while making a circuit of the auditorium. Beginning at the east of the central inner entrance the inscriptions in order are as follows:

A noble ambition is among the most helpful influences of student life, and the higher this ambition is, the better. No man can work well unless he can speak as the Great Master did of the joy set before him.

And this leads to the greatest of all safeguards, and the most encouraging of all stimulating influences to a noble life,—that is, the power of personal religion. We need something outside of and beyond ourselves. "Remember, you are not your own,—You are bought with the precious blood of Jesus."

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The world is new to every soul when Christ has entered into it.
We can never perish if we remain in the arms of our Father Almighty.



In the great record above, our names are written in characters of love,—which love for our dear Jesus alone can read, and which by his great love for us alone have been graven.

The highest service may be prepared for and done in the humblest surroundings. In silence, in waiting, in obscure, unnoticed offices, in years of uneventful, unrecorded duties, the Son of God grew and waxed strong.



On the base of the pilaster, in gold illuminated letters, the first memorial tablet is placed. Another similar tablet is on the side facing the chancel. They read:

In loving memory of Leland Stanford, son of Josiah and Elizabeth Stanford. Born March 9, 1824. Died June 21, 1893.

In loving memory of Elizabeth Stanford, mother of Leland Stanford. Born April 14, 1791. Died February 27, 1873.

On the walls of the east transept the inscriptions are:

True life is the principles of Christ lived. There is no other life that is true. To condense it still more, the true life is the Christ life lived.

God knows what His children want before they ask, but it proves their faith in him to pray for what they want.

Religion is intended as a comfort, a solace, a necessity to the soul's welfare; and whichever form of religion furnishes the greatest comfort, the greatest solace it is the form which should be adopted be its name what it will.

The best form of religion is, trust in God, and a firm belief in the immortality of the soul, life everlasting.

An eternal existence in prospect converts the whole of your present state into a mere vestibule of the grand court of life; a beginning, an introduction to what is to follow; the entrance into that immeasurable extent of being which is the true life of man. The best thought, affections and aspirations of a great soul are fixed on the infinitude of eternity. Destined as such a soul is for immortality, it finds all that is not eternal is too short, all that is not infinite is too small.

A life that is founded on the principle of goodness, love, wisdom and power that represents the Christ has a lasting foundation and can be trusted.

We speak of love, but what do we know about it, unless we see the power of love manifested; unless we are given the power to bestow, and a willing heart to bestow it upon, and within humanity? We say God is love, but if we do not feel the power of His love, we do not know anything about it. To be loved by others makes the power of love within our hearts grow.

This is carved on a cross in the center of the transept wall:

The CROSS is the emblem of faith, hope and love, those ineffable virtues of the soul that abide forever, that can never be outgrown, even on the loftiest planes of being in the mighty universe of God.

Man, like every other individuality, has an object and a purpose to fulfill; and, when he comprehends this, he will think too much of himself to stoop to any material action that shall bring him down from the highest position on the throne of his nature.

To acknowledge God is often done without acknowledging God's great love for us, and it is His love and tender care and wise leading we should all reflect upon more than we do,—much more if we would do our duty.

Events are messengers of either Divine goodness or justice. Each has a mission to fulfill, and, as it comes from God, accomplish it and, in sending them, the good Father sends means by which they may be endured,—perhaps averted. Remedies

in sickness. Love in trouble. Comfort in weakness. Renewed hope in disappointment. Tears in sorrow. Smiles to follow tears.



Knowledge is intelligence and its impress comes upon the mind. Wisdom is the desire of the heart prompted by God's highest and most Divine nature and comprises all knowledge. Wisdom is the highest spiritual intelligence, while the natural man, through knowledge, can know nothing of wisdom.

A man may have great intelligence and yet have nothing of the Christ life within him.



May we belong to God in this mortal life, serving Him faithfully through its trials, bearing the cross after Him, and may we be His forever in life eternal, with the whole Celestial Court.

It is a great advancement toward the fulfillment of desires in the life beyond to have lived a Godly life on earth.



On the base of the pilaster at the east side of the chancel is another memorial tablet in gold lettering:

In loving memory of Josiah Stanford, father of Leland Stanford. Born February 28, 1795. Died April 19, 1862.



Below the base of the pulpit at the east side of the chancel:

Lord Jesus, without reserve, without exception, without limitation, may Thy holy will be done in all things, at all times.



Below the reading stand on the west of the chancel:

It is by suffering that God has most nearly approached to man; it is by suffering that man draws most nearly to God.



On the base of the pilaster west of the chancel:

In loving memory of Dyer Lathrop, father of Mrs. Leland Stanford. Born May 14, 1787. Died April 19, 1855.



On the wall of the west transept, beginning at the pilaster at the chancel:

There are but few on earth free from cares, none but carry burdens of sorrow, and if all were asked to make a package of their troubles and throw this package on a common pile, and then were asked to go and choose a package which they were willing to bear, all would select their own packages again.

Your heartaches may be great, burdens heavy, but look about you, and with whom would you change?



The test of a Christian lies in deeds and actions, not in words, a true follower of truth and Godliness, not a follower of the impressions of the flesh nor the impress of the intellect alone, but endeavoring to let the heart be touched by the divine principle of God's truth and that alone makes Christians. The instinct

given to all of God's children to seek happiness is proof that happiness is a reality within the reach of all.



If we do good deeds to others and try to help them to live happier and better lives by being kind to them, and teaching them of the God germ within themselves, we in that way sow the seed and God in His own way and time will make it grow. There is such a thing as mistaking Christian privileges for Christian attainments, and of imagining that we are what we ought to be simply because we know it. There is something in all hearts that can be reached,—some chord that will give forth sweet music if we only have the skill to touch it.



May the peace which no earthly disturbances can mar, which is of the Father through His inspiration and love, fill your hearts, and enable you to go on in the



IN THE FOOTHILL COUNTRY

It is a region of rolling foothills between the Stanford University campus and the Santa Cruz Mountains to the west. Over these hills and mountains the soldiers will carry on their training campaign work.

journey of life with a feeling of trust and confidence that nothing can disturb. It is not love for God, but love for the neighbor, good will toward man universal, kindness and gentleness, that makes saints on earth. One must give as well as take of goodness, gentleness and unselfish kindness to meet with God's approval.



On a cross corresponding to that in the east transept is carved:
O God, Thou Divine principle of good, who dwellest in harmony and love, we

feel in our souls that thou art good to us, for we believe that Thou rulest in all things for each one's ultimate good, and we desire to be true children of light and of Thine.



God is all in all: and, if we cannot appropriate and worship Him in all things, we worship only part of God.

As we grow and improve, we will love more and more the beautiful everywhere. Praise God for the gift of nature for giving so much of everything that is beautiful in all the universe, because His life is in it all.

By your life only can you prove your principles to the world and show to them there is a life worth living.



Regard not the appearances of things you are to do, but Him who commands



THE ROADWAY BACK OF THE UNIVERSITY

them, and who, when he pleases, can accomplish His glory and our perfection through the most trifling things.

When a person thinks a duty is beneath him, he places himself above God, for He deals with that same duty.

Let us never be sad, save at having offended God.



God gives all some work to do,—if not great deeds, then small ones,—as the cup of cold water to one of his children.

Yes, even less than that,—a word of advice, something lent to another, a little vexation patiently borne, the fault of thoughtlessness of another repaired without his knowledge. God will recompense it all a thousand-fold.



Thoughts and words travel just as God's life travels. They do not travel like an



THE STANFORD BATTALION RECEIVING THE COLORS
The flags were taken into the Memorial Church afterward and dedicated. They are
in the custody of the church.

individual, but breathe your spiritual life into the atmosphere as you do your breath, and some one else breathes it in. Those not present still perceive it, for it permeates space, and all live in it and receive from it according to their unfoldment.



On the pilaster facing the chancel and on the side toward the door:

In loving memory of Jane Ann Lathrop, mother of Mrs. Leland Stanford. Born May 6, 1803. Died September 3, 1882.

In loving memory of Leland Stanford, son of Leland and Jane Lathrop Stanford. Born May 14, 1868. Died March 13, 1884.



On the west wall of the nave:

We must not desire to begin by perfection. It matters little how we begin provided we be resolved to go on well and end well.



Earth grants joys that are great, but transplant such joys to heaven, ennable them through the ennobling love of God, and they grow to a magnitude beyond the comprehension of earth mind.

God in His infinite wisdom gives to the poor blessings by way of compensation which the wealthy do not attain—the giving and receiving of heart offerings without price, deeds that win crowns and scepters in heaven.



There is no narrowing so deadly as the narrowing of man's horizon of spiritual things. No worse evil can befall him than in his course on earth to lose sight of Heaven. And it is not civilization that can prevent this: it is not civilization that can compensate for it. No widening of science, no possession of abstract truth, can indemnify for an enfeebled hold on the highest and central truths of humanity. "What shall a man give in exchange for his soul?"





THE STANFORD FAMILY STATUARY GROUP
Formerly in the Memorial Court, now in the lobby of the Museum



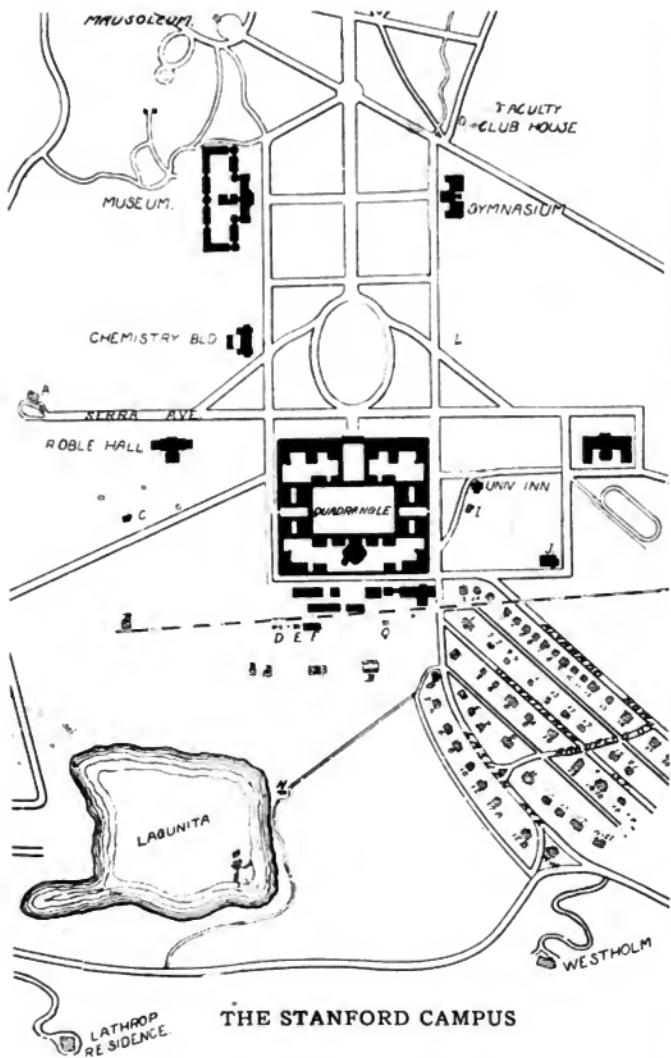
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